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SILVER CAMEL                      HT. 5½ IN.  
CHINESE, T'ANG DYNASTY



EARTHENWARE HORSE            HT. 20 IN.  
CHINESE, T'ANG DYNASTY

like Ma Yüan. The painting shown, "Ho Tsing, the Hermit, Viewing the Hawthorn Blossoms," is marked both by loftiness of conception and simplicity of design. The artist has confined himself largely to monochrome, yet his mellow, finely modulated values are eloquently suggestive of color. The composition is remarkable for the depth of its atmosphere, its design and the simplicity of its elements. The atmospheric treatment is strikingly modern in feeling, it has a depth and an intimacy which were, indeed, unparalleled in Western art until the period of the Barbizon school, the chief distinction of which Ma Yüan anticipated by a period of something like six centuries. The picture bears the seals of the Yen family of Fen Ni, and of the K'ien Shan T'ang collection. It is also mentioned in the "Painting List" compiled during the Ming dynasty (1368-1644). Ma Yüan's name has been written at the left, near the bottom of the picture. All four of the paintings illustrated are from the collection of Mr. P'ang Lai Ch'en of Chekiang.

#### CHINESE TOMB FIGURES OF THE T'ANG PERIOD

THE Museum has recently acquired a number of statuettes of men and animals which were excavated from Chinese tombs of the T'ang period (617-907 A.D.). According to the belief of the Chinese, the tomb became the dwelling of the spirit after death. In order, therefore, that the deceased might have all the comforts which he had enjoyed during life, it was customary to place in the tomb of the honored dead models of everything he had found useful during his earthly existence. The tomb of a person of rank and wealth might contain models of farm implements, kitchen utensils, domestic animals, servants, priests, and relatives, as well as certain images of grotesque monsters which were supposed to be efficacious in warding off evil spirits. There is reason to believe that this custom supplanted, before the historic era, an earlier one of burying alive with the deceased his servants, retainers and domestic animals. That the ancient Chinese were



GROUP OF TOMB FIGURES

CHINESE, T'ANG DYNASTY

not free from the evil of extravagance and ostentation in their burial customs, is attested by the records still extant of laws which were promulgated in 682 A.D. and again in 741 A.D., strictly regulating the number of objects that might be placed in a tomb and insisting that they be made only from plain earthenware.

The silver statuette of a camel illustrated above is a rare and almost unique example of a tomb figure made from a precious metal, probably in defiance of the laws mentioned above. It is delicately chased and shows fine decorative feeling on the part of the modeller. The large and expressive eyes are a notable feature. The set to which it belongs contains also statuettes of a hare and a horse. All three pieces are on exhibition at the Museum through the courtesy of Mr. William K. Bixby, to whom they belong. By the side of this piece is illustrated an earthenware model

of a horse, which is also from a tomb. The men of the T'ang period, being themselves descendants from nomadic tribes, were especially fond of horses and modelled them with great spirit and liveliness of action, as may be seen in this example. The head, in particular, is life-like and expressive. The piece is modelled from a soft, light buff earthenware and is covered with a cream-colored glaze, streaked with green and yellow. The remaining illustration shows a group of four tomb figures which were excavated from a tomb of the T'ang period at the ancient capital of Lo-yang. The specimen on the right is an earth spirit, called by the Chinese *t'u k'uai*. Its function in the sepulchre was to ward off evil spirits. It is of a type which was probably derived from the Tibetan god of death, Yama, whose cult obtained some foothold in China in the T'ang epoch. The figure on the left is of similar type, except that

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it has an animal head, whereas the features of the former have a distinctly human appearance. In general appearance this lion-headed monster would seem to be a sort of forerunner of the more docile appearing Dog of Fo, familiar in later Chinese art. The two human figures in the group probably represent dignified retainers at the court of a high official. They are clad in long robes and cloaks of knee length and stand in deferential attitudes with folded hands. The figure on the left has the refined features of a scholar or a priest. The expression of the other is fierce and forbidding. It has been suggested that the bird upon the headdress of this statuette is a dove and that the figure therefore represents a priest of the Manichaeian sect, the symbolism of which included the Christian emblem of the dove. The expression of the face is, however, like that of the Buddhist Lokapalas or Guardians of the Four Quarters, which are frequently found in Chinese tombs. The group acquired by the Museum includes one of these guardian figures, a warrior of fierce countenance, clad in full armor, vigorously posed in the act of drawing a bow. He stands upon the body of a prostrate bull, symbolizing his ability to overcome the powers of evil. All these figures are of soft earthenware with a glaze which is mottled and streaked with yellow, green, white and violet. Portions, particularly upon the hands and faces, have been left without glaze and decorated with unfired pigments.

The collection of the Museum includes also a group of five musicians, placed in the tomb for the entertainment of the deceased; an earthenware camel; and a pair of horses of somewhat smaller size than the one figured, besides numerous smaller figures of soldiers, women and retainers, in unglazed earthenware.

Although earthenware statuettes of this sort were made in large quantities on a cheap commercial scale and hence cannot be considered as typical of the best work of the T'ang period, they are, however, in many instances modelled with much spirit and feeling and will always remain interesting examples of a minor art which flourished during one of the most important periods of Chinese civilization.

### EXHIBITIONS

**T**HE annual Rotary Water Color exhibition of the American Federation of Arts will be shown for one month, beginning about July 15th.

The exhibition of paintings by W. Elmer Schofield, which had been announced for July and August, will not be held, the circuit having been discontinued because of the large number of sales from the collection.

Circulars announcing the Fifteenth Annual Exhibition of Paintings by American Artists, September 15th to October 31st, have been issued. There will be no jury this year, as the entire collection will be invited by the Director of the Museum. All American artists, however, will be given an opportunity to contribute. In order that artists may conveniently bring their work to the notice of the director, local points for assembling pictures have been arranged in Boston, New York, Philadelphia, Chicago and St. Louis. Artists may send their pictures to these local assembling points, where, upon certain dates they will be inspected by the Director, who will invite for the exhibition such paintings as he may select. Circulars and entry cards may be secured by addressing the Director of the City Art Museum, St. Louis.